The Art In Cinema Society of The San Francisco Museum of Art presents

Five Friday nights at eight o'clock

art in cinema

series three

SAN FRANCISCO ART INSTITUTE ARCHIVES

October 10

Naissance du Cinema (French). Study of early experiments in animation by Emile Reynaud.

***Early Studies** (American 1941) by James Whitney.

***The Cage** (American 1947). Produced by students of the California School of Fine Arts directed by Sidney Peterson; photography by Hy Hirsch.

Variety (German 1926) directed by E. A. Dupont with Emil Jannings.

October 17

Hands (German 1929). A film ballet of hands directed by Miklos Bandy.

Mars (American 1946). An imaginary visualization of the Red Planet by Reginald McMahon.

Kameradschaft (German 1931). A powerful and beautiful essay in realism directed by G. W. Pabst.

Oskar Fischinger's latest work.

October 24

Flat Hatting (American 1944) by John Hubley and Phil Eastman.

***Horror Dream** (American 1947). Dance designed by Marian van Tyle with an original score by John Cage; directed by Sidney Peterson; photography Hy Hirsch.

***Absolute Films No. 2, No. 3, and No. 4** (American 1947). Color animation by Harry Smith.

Dream of a Rarebit Fiend (American 1906). Imaginative manipulations of camera devices by Edwin S. Porter.

The Navigator (American 1924). Directed by Donald Crisp with Buster Keaton.

October 31

Motion (American 1945-46. Courtesy Amateur Cinema League, Inc.) by Henry E. Hird.

Le Retour A La Raison (French 1923). Man Ray's first film, made overnight for a dadist soiree.

***All the News** (American 1947). Psychological exposition of a mind caught in today's headlines, by Joseph Vogel.

***Transmutation** (American 1947). Black and white animation by Jordan Belson.

Metropolis (German 1925). Imaginary prophecy directed by Fritz Lang.

November 7

Symphonie Diagonale (German 1919). Viking Eggeling's historic achievement in the abstract film.

Rain (Dutch 1929). Lyrical interpretation of a rainstorm by Joris Ivens and Mannus Franken.

***Meta** (American 1947). Abstractions in color by Robert Howard.

***Latest Studies** by John and James Whitney.

Escape Episode (American 1946). An experimental study of morality by Kenneth Anger.

***Suite #2** (American 1947). Color abstractions by Hal McCormick with technical assistance by Albert Hofflich.

The Puritan (French 1939). Brilliant case-study in abnormal psychology. Directed by Liam O'Flaherty with Jean-Louis Barrault.

***Films marked with an asterisk are premiere showings.**

Series Three of Art in Cinema presents, in addition to a wide variety of general Avant-garde material, nine premiere screenings of contemporary experimental work. Half of these experiments have been made in the San Francisco Bay Area during the past year, directly stimulated by the potentialities of film as art, as discovered through the previous showings of the Art in Cinema Society. While the feature length films on this series are in marked contrast to the shorter experimental studies by reason of being heavily financed studio productions, their importance lies in their full application of bold experimental methods.

NOTE: These films have been difficult to procure and have been drawn from many widely separated sources. We ask your indulgence when programs must be changed due to circumstances beyond our control.

This series is organized on a non-profit basis with admission by series subscription only.

ORDER BLANK

TO: Art in Cinema Society
San Francisco Museum of Art
Civic Center, San Francisco

SERIES: Museum Member $3.60 tax incl.
Public $4.50 tax incl.
Total amount enclosed $.....

Please send me ..... series tickets (at $4.50 each series; or $3.60 each series to Museum Members) for ART IN CINEMA, Series Three (five evenings October 10 through November 7 at 8:00 P.M.)

NAME _____ ADDRESS _____

THE SAN FRANCISCO MUSEUM OF ART

ART IN CINEMA - Series III
October 24, 1947

ALLEGRETTO.....Oskar Fischinger
COMPOSITION IN BLUE.....Oskar Fischinger

FLAT HATTING.....John Hubley and Phil Eastman
PLASTICS.....Jim Davis
*NUMBER FIVE (FAST TRACK).....Harry Smith
*HORROR DREAM.....Sidney Peterson, Hy Hirsh
(Intermission 10 minutes)
THE DREAM OF A RAREBIT FIEND.....Edwin S. Porter
THE NAVIGATOR.....Buster Keaton, Donald Crisp

*premiere showing

PROGRAM NOTES

ALLEGRETTO and COMPOSITION IN BLUE (German, 1931) Mr. Fischinger's latest film is still delayed in the processing studios, and meanwhile he has sent us some of his earlier works. Although many of you have already seen them on previous programs, they do not easily lose their delightfully gay and dynamic verve. Mr. Fischinger has been a pioneer in this field, and these two films are among his earliest. (Running time 10 minutes. Loaned by Mr. Fischinger)

FLAT HATTING (American, 1946) By John Hubley and Phil Eastman; produced by United Productions of America. A naval training short that uses animation in a wholly different and unique manner. Besides the amazing excellence of the design, the message --which is a point of pure psychology--is conveyed in such simple terms that it becomes immediately clear to the most negative spectator. (Time 6 min. Loaned through the courtesy of Mr. Hubley)

PLASTICS (American, 1946-7) Designed and photographed by Jim Davis. This is simply an uncontrolled series of designs resulting from photographing Mr. Davis unusually interesting work with various kinds of plastic materials. Mr. Davis tells us that this film has opened up to him the possibilities of utilizing the material for more controlled abstract films, rather than using the medium only as a way of displaying his plastic work. At present he is making further cinematic experiments which, he says,"begin where this leaves off". (Time 8 min. Courtesy of Mr. Davis)

FILM NUMBER FIVE (FAST TRACK) (American, 1947) by Harry Smith. (The color films originally scheduled for this program have not yet been returned from the processing plant where 16mm reductions are being made from the 35mm originals. These films will be shown on a later program.) Although the images of NUMBER FIVE are closely synchronized with sound, they are to be viewed as a purely visual sequence with themes and rhythms for the eye, completely independent of the musical score which augments what is on the screen, without determining its direction or commenting upon it. (Time 10 min. Loaned by Harry Smith)

HORROR DREAM (American, 1947) by Sidney Peterson and Hy Hirsh. Choreography designed and performed by Marian Van Tuyl and her dance group; musical score composed especially for the dance by John Cage. Test situations such as examinations, performances, etc. commonly produce certain types of dreams. In HORROR DREAM the process has been inverted and the dream has produced a dance representing the hazards of a performance. Intimate use of the camera, deliberately resorted to in order to escape the obvious limitations of a performance in a theatre has resulted in a film that is not a faithful record of a stage performance. The translation into a new medium develops new patterns and meanings, where film, movement, and sound synthesize into a revolutionary kind of choreography. The musical score, composed for the dance by John Cage, was produced in a specially equipped sound studio from the noises made by buzzers, irens, cymbals dippd in hot water and a piano "prepared" with iron bars and cotton batting. The bizarre score resulting, implements Mr. Cage's theory that anything that makes a noise can be used to make music. (Time 10 minutes. Loaned through the courtesy of Mr. Peterson)

THE DREAM OFA RAREBIT FIEND and THE NAVIGATOR: Please refer to the accompanying notes of Miss Iris Barry of the Museum of Modern Art. (Note: We are not showing HIGH AND DIZZY)

The music for PLASTICS, DREAM OF A RAREBIT FIEND, and THE NAVIGATOR has been selected by Paul Velguth.

PLEASE DO NOT SMOKE IN THE AUDITORIUM.